

(Draft)

Proposal 1 : Catalogue

A new catalogue is needed to overcome the limitations of previous *Co-op* catalogues, employing more detailed and visual material, greater documentation and including general articles to extend film-makers' control over post-production practices. The innovative work of the last two Production Board catalogues, and to a lesser extent those of the Other Cinema and the Arts Council, could be adapted and extended to Co-op distribution...

A person (chosen by normal democratic procedures) would be paid to work for, say, 9 months to produce the catalogue; they would liaise with and be responsible to a Co-op sub-committee.

- 1) The new catalogue would be better designed, laid-out and typeset; it would include more visual material - stills, diagrams etc. In the process of collecting material for the catalogue the editor could build up the amount of information/material which would be available for screenings etc.
- 2) It would include general articles (both previously written and specially commissioned) from background (say Tony Rayns 'Modernism' in Production Board Catalogue 4) to articles on specific areas of work (say Expanded, Str/Mat, Systemic, Para-narrative etc) A possible layout would involve a section giving full details of specific films under individuals and a section with articles and lists making (self-nominated) cross-references to films in that area.

Notes : Non-promotion.

Articles discussing areas of work, and not specific films, would help to break down, rather than enforce, the existing selectivity (the small minority of films which enter public discourse - perspected by

by the Arts Council or mentioned in Studio) operative in distribution anyway. Acknowledging that 'there is an ^hinterent weakness: in non-promotion which eliminates persuasion and taste forming which are open to competitors' (Le Grease, 'Some Thoughts on Recent Underground Film', Afterimage 4, p 92) there is a crucial distinction between selective/individual promotion and the promotion of a body of work ideas...

Passive Distribution.

One must recognise that a large proportion of bookings do, and will, utilise traditional modes (it is the work of ideology to incorporate new product into old relations/models...) Perhaps provision of a context of discourse would go some way to counter this. Some stress should be laid in the catalogue of the Co-op's practice of accompanied screenings.

Costs : Editor's pay.

Commi^sioned articles.

Design, typesetting, layout.

Printing.

Funds for the ¹ specific project should be ^{Sought} ~~applied for~~ from the BFI Editorial Department, occasional publications (who can pay $\frac{1}{2}$ any printing cost). Look for joint funding from GLAA, Arts Council.

+ institutional research grant for editor ?

Proposal 2 : Magazine

Funding for editor and printing of relatively cheaply produced bi- or tri- or quad- annual Co-op publication. It would raise various questions (aesthetic/political/economic - as though they could be so divided) for debate within the Co-op. And mediate external relations discussions with other work in independent film in this country and abroad. It would also provide information on Co-op activities (given copy-dates more post- than pre- probably), statements and criticism of

recently produced work and the past. Consonant with other Co-op practices it should be graphically innovative in form and incorporate creative work, plans etc (cf Readings, Melba, Musics etc) and develop the relation of filmwork to other media.

Notes : Precedence or Combination ?

Work on Magazine and Catalogue running concurrently, perhaps the same paid person for both, or Magazine eventually leading to Catalogue ? These questions will have to be fully worked out in advance or the funding buddies will make this decision for us.

Underlying.

involved To (re-)gain the discourse of Avant Garde film, for film makers, persons to have further determination on the context and the function of their work, (- ideology abhors a vacuum). Unless we initiate the process of self-definition its meaning will be lost to others.

Rod Stoneman (16 February 79)